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Matt Haimovitz
Christopher O'Riley
PENTATONE
OXINGALE SERIES

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* Arrangements by Christopher O'Riley

Matt Haimovitz, Violoncello
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* Arrangements by Christopher O'Riley

Matt Haimovitz, Violoncello
Christopher O'Riley, Piano

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Matt Haimovitz
Christopher O'Riley
Daniel Levitin

On June 23, 2011, following five days of recording sessions, **Matt Haimovitz (MH)** *and* **Christopher O'Riley (COR)** *sat down with* **Daniel Levitin (DL)** *(author of* This Is Your Brain on Music*) in the control booth of the Schulich School of Music's Multimedia Room at McGill University in Montréal to discuss the music and ideas behind* **SHUFFLE. Play.Listen.** *These are excerpts from their conversation.*

DL ...continuing on this idea of polyvalence, like it or not, people and fans are going to be focusing on this aspect of it.

MH Well, we've been discussing this for months, actually. When we're in concert we go between Stravinsky and Radiohead, and then John McLaughlin and then some Bach and Ravel. But for us it's part of the same trajectory, and it fits seamlessly and naturally in a program. For me, a classical listener will be interested in Radiohead or any of the tunes we're playing on the pop side. I think what we're doing has a sincerity to it. We're getting to the spirit of it. We're translating it in a very different way than the original, and I think they would appreciate that there are some complex things going on contrapuntally, harmonically and lyrically. There's a richness there.

DL It would be nice to surprise the listener, too, if they find out after they've heard and enjoyed something that that was written ten years ago instead of two hundred and ten.

COR Actually, I have been surreptitiously sneaking in Radiohead stuff into *From the Top,* my radio program – which is completely a classical thing. So I would do these break pieces, un-preannounced, and they would post-announce them, you know: "that was our host Christopher O'Riley playing 'Karma Police' by Radiohead." And we got email into the show saying, "Who is this Mr. Head and where can I find more of his beautiful music?"

[Laughter]

MH Of course, the other way: also for a Radiohead fan I'd love to introduce them to some Janáček, or Stravinsky. For us, it's very natural to be in both worlds, but we are thinking about the time we live in and these very fragmented, very separate camps; how do we bring what we do and what we're passionate about to as wide an audience as possible, and make sure everyone understands that we embrace both worlds.

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DL I guess the obvious question that a lot of listeners who are new to you – hopefully there will be many – are gonna ask is: Why Radiohead? What is it that lends itself to a couple of classical musicians taking them on?

COR The whole range of pieces and bands and ensembles that we're doing on this, on the pop side of the two disc set... first of all, having come from doing a lot of arrangements of that kind of stuff myself, this was an opportunity for me in working with Matt to really not lose the lyric impulse. Transcribing for the piano solo, it's sort of the conceit that the piano can be orchestral, and emulate all kinds of different sounds. But actually having a vocalist *de facto* is one great advantage. The other amazing part of this process has been that yeah, you have Thom Yorke's voice from Radiohead – which has a certain quality. You have the Blonde Redhead lead singer, another quality slightly more naïve and sort of fragile. The Cocteau Twins' Elizabeth Fraser has a much more operatic thing and yet there's this great sense of ambience and a real well of color and sound. The lead singer Maynard James Keenan from A Perfect Circle is again much more operatic, and much more sostenuto, and all of these different characters are completely inhabited by Matt. And it really is more than amazing to have come up with this sense of the repertoire as being a vehicle for exactly this kind of unbelievable range of color and expression that he gets.

DL Did you orchestrate more than you actually recorded? Did you come in to try some out just to say, "oh those aren't working, we'll scrap those" or do them later?

MH We didn't scrap anything...

COR And we couldn't. But yeah, I ended up with a couple extra tunes. There wasn't a plan to do a Bernard Herrmann suite, but the fact that it turns out to be his centenary as of June 29th of 2011 made that a compelling idea, and I've been doing some of the music from *Psycho* on solo piano, and then the idea of being able to do *Vertigo,* this Wagnerian, passionate music, and to have Matt do it – that's a very special thing. So we ended up doing more than we planned on doing.

DL I think another obvious question is, of the infinity of tunes you could have included – the ones you decided to include: why these?

COR My only criteria for working on any kind of arrangement, whether it's solo piano, or with cello – it was more inspiring to have Matt to work with, and so therefore I was drawn to bands that have really interesting and idiosyncratic vocal technique – but the two main characteristics that I really go for when I'm making an arrangement are texture and harmony.

DL Complexity.

COR The complexity of the voices, and being able to transcribe that to a duo setting, but also the harmony – a chord that really just gets under your skin. That really is what gets me.

MH I think what unites all of this music in some sense is a lot of it originates somewhere else, you know, ballet, cinema, the words of the song. We are playing the instrumental version. We're playing the more abstract essence of these pieces.

COR They're inter-evocative.

MH "Inter-evocative." Wow.

[Laughter]

COR To a certain extent, I mean, a lot of these songs go through various permutations. "Arpeggi," the second Radiohead song we did, started out

as a piece for chamber orchestra with Thom Yorke singing over it and it's very much a Philip Glass-ian sort of thing. In the band arrangement it's much more simplified. It's all old wine in new bottles. Because it's just the essence of the song is what we're after, and what we admire, and what we're attracted to, and how it comes to life is the act of interpretation.

DL But there are certainly gonna be people who'll prefer your version of "Us and Them" to the Pink Floyd version.

[Laughter]

COR That's very kind of you!

[Laughter]

DL It felt to me, listening to "Pyramid Song" just now, that you had drawn out of the original song some harmonic complexity that was latent there. It felt as though you were staying true to the emotional truth of the song, if not to the literal notes of the song. Can you talk a little bit about that?

MH Chris has put an unbelievable amount of work into these arrangements and came already with a sense of architecture. He has lived with this music a lot longer than I have in terms of Radiohead and the other bands.

COR Well, I think, part of it is also the process of *this* particular recording. In every one of these cases, Matt and I made various changes. The problem with working with Matt is that I don't know how to write for the cello. But I would send him the stuff, and he would just say, "oh yeah, this fits amazingly on the cello." You know, John McLaughlin's guitar solo from Dance of Maya – "well this fits great on the cello." Well, yeah, for you it's great –

DL *[Overlapping]* For him! He's playing Hendrix.

COR Yeah, he's doing all this stuff –

MH I mean the John McLaughlin, it's not any different left-hand technique than playing Boccherini. It's exactly the same. It's all about string crossings. I was going to ask Chris, once we've done what we've done with these arrangements, I don't know if you can call it a "pop record" anymore. It now feels classical in the sense that working these things out, translating them to our technical capabilities, and our imagination on our own instruments, for me it puts the whole thing in a classical frame of mind.

COR In terms of process, the most important thing – the thing that I think sets this record apart, not only in terms of repertoire but in terms of the creative process – I mean, every one of these arrangements, no matter what kind of shape we put them in during the rehearsal process, came in and they took off. With Luna listening and with Matt pitching in and listening back to playback, and I would have the idea that, well, Cocteau Twins is really a wealth of sound, it's not really, like the Blonde Redhead songs, they don't have a dramatic arc, they're really more like mobiles, these elements. And during the course of the process, with Luna and with Matt, they *got* an arc, a much more engaging sort of sense of dramatic and musical arc. And on top of that, again, the one thing we're missing is the lyrics and so at a certain point you can't do word painting – this is "happy" and this is "sad" sort of thing – but what you *can* do, is each verse you address as you would a repeat in a Beethoven sonata. Do I want this to be different or do I want this to be the same? *How* am I going to make it different? Making it your own, making the phrase with the æsthetic in mind of this is how you create tension, this is where we want tension, where we want repose... all those kinds of things.

DL So, I'm glad you brought this up. Your task here is to render without words what had been originally designed to be rendered *with* words. And the cello is such, in your hands, is such an expressive instrument. You've got some of the same tools of a vocalist of course, you've got glissando, and you've got vibrato, and different timbres, textures by the way you bow, attack and so on. Are you thinking of the lyrics as you're playing? Or, are you thinking of an emotional arc that is without words?

MH Personally, my brain is wired in a musical sense. I love words. I reviewed the words before we'd record a song, and in choosing the articulations I'd have a sense of what the words are, the phrasing, the rhetoric of the line and the rhythm of it. But, I have to say I'm thinking much more about the arc, the overall spirit.

DL So, there's this notion in philosophy of language, a very old notion, that if we experience something in the world – like the smell of a flower, something emotional – as soon as we put words on it we somehow lessen it. Words have a very particular meaning, and by your choice of words you somehow narrow down the impression. If you could get to a pre-verbal state you might be capturing a more elementary and fundamental truth about the nature of something. It sounds like that's what you were after. You reference

the words to know what Thom Yorke, or whomever, is singing about, but what you're really trying to get at is something primordial to that: the emotion the singer and writer were feeling when they put that into words, and stripping away the words maybe you can get closer to the heart of it.

DL *[Continues]* I once interviewed Chris Noth *(The Good Wife, Law and Order)* about how he prepares for scenes. I was interested, as a cognitive psychologist and a brain scientist, how he remembers all these lines with a shooting schedule such as he had. He surprised the hell out of me by saying that he never thinks about the words. He goes into a scene, and once he knows the emotional trajectory of the scene he just grabs whatever words, and if they're wrong somebody off stage will tell him. The words here are irrelevant, ultimately. The words are just there to hang on to the emotions. And so I wonder to what extent you feel kinship with this way of thinking. Are the notes and the articulation really secondary to the emotion?

COR I think in essence, yes. I mean there's an awful lot of detail to be handled. Not only just in terms of melody and harmony and vibe, but also the incredible layered complexity of each of these – in particular the pop-oriented stuff – a lot that has gone into that really can't be described just with notes on a page. But again, I come back to how we've all been using our ears not just in coming up with the arrangement but in bringing the arrangements to life. It's the process of discovery in the recording – a lot started out pretty nicely, but they *always* got better, and they *always* became, in many cases, quite significantly different from what I started out with.

MH Chris brings a tremendous musicianship to these arrangements, the rhythmic and harmonic elements within the song that Chris has really absorbed. What's amazing too is that he, in addition to the vocal quality of the instrument, he's having me do things, well, he's kind of going beyond the technical clichés or what we normally do on the instrument, without ever using overdubs. I'm discovering sounds and effects as we go.

COR My teacher, Russell Sherman, always talked about Beethoven – part of it had to do with the technology of the piano at the time, but part of it just really has to do with straining against the boundaries or the apparent capabilities of the instrument – Beethoven always was asking for 20% more, 20% more sound or 20% more technique than one can be humanly capable of. For instance, the great example is when we do the *Vertigo Suite* that I put together from the Bernard Herrmann score, Matt's doing the whole orchestra. Not only that, he's doing un-transposed violin lines. So he's basically playing above the fine tuners, basically...

DL In the squeak zone.

COR Yeah. There are a couple of fingerings that are like... like there he's doing thirds at the very top of the fingerboard.

DL Dogs are perking up.

[Laughter]

COR Exactly. The joke is, from this recording Matt could very easily put together an étude book because he's really extending the capabilities, and technical and sound boundaries of the cello with this stuff.

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DL Chris, in your interview with Jian Ghomeshi on Q you're talking about how when you were a teenager, classical music wasn't getting you the attention of your peers...

COR *[Laughs]* The girls!

DL And so you realized you have this facility on the instrument and there's this other repertoire...

COR Yeah, that's what got me interested in it. But I think it was what the classical canon, and what the classical sensibility brings to this music. I mean, for instance in the song "Melody" we're doing by Blonde Redhead, Matt has a descending, stately bass line, and without Henry Purcell as a template, we wouldn't have had the right sound! So context and knowledge of history is essential. For instance, the tango history is just as rich. Back in the Carlos Gardel days tango was a very effete and mannered sort of thing. It was like morris dancing. It was just men out in the pampas dancing together. When Piazzolla started playing – I played with Pablo Ziegler, who was Piazzolla's pianist for many, many years – you realize we come to it from different sensibilities. Many of the classical players who play tango, or play *at* tango, come to it from an incredible romanticism. I came to it from a sense of American jazz. Our American jazz heritage and sensibility is sort of smart-ass. You know, the syncopation is really what we're getting at. And Pablo told me it's *[stamps foot]* from the ground up. It really is like the uncomfortable hot asphalt of Buenos Aires summer, and that's really where

it comes from. So when you hear Matt and there's this earthiness – but at the same time the pliancy of the sound. There's a weight to it, but there is also air coming through *every* note. You have to have the history. You have to have the context in order to make those kinds of decisions.

•

DL So, *Suite Italienne*, let's talk about the Stravinsky. This is a piece that already was scored for cello.

MH Right, Piatigorsky made the arrangement and got the stamp of approval from Stravinsky. But of course the original is a ballet, the orchestral arrangement.

COR We were watching the video of the ballet, and that informs the performance of the suite to a great degree. And there's more genre irony there because it has the Pergolesi veneer. And, so again, Matt draws on more baroque techniques than I think Piatigorsky probably even had in mind when he made the arrangement.

DL And was there a pianist to whom you were looking for inspiration in playing the Stravinsky?

COR Uh, no. I play Stravinsky better than anybody.

[Laughter]

MH I agree!

COR No, I've done more than my share of Stravinsky. I made my own arrangement of *Apollo* – which is my favorite Stravinsky piece – and of *L'histoire du soldat*. And a lot of the things I learned about arranging I draw on from various sources. Stravinsky being, I think probably, one of the paramount influences in how I arrange to make everything but the kitchen sink fit on the keyboard. That comes from him completely. So *he* is, in fact, the inspiration.

MH In the pop arrangements I feel like, in a way, you're in the Liszt, Kreisler – you were saying Stravinsky – tradition, in terms of what we're doing with this material. Liszt, maybe more than anything in terms of the breadth of how you develop the original material.

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DL Martinů's *Variations on a Slovak Folksong* – was its origin to your knowledge in an improvisation or was it written as a variation?

MH Oh, this was a very through-composed piece...

COR I know Martinů has a great pedigree in terms of the cello repertoire. He has what, three cello sonatas?

MH Three cello sonatas. Two sets of cello variations, and both sets are gems. He also has two cello concerti.

COR They're phenomenal pieces. He must have had somebody who inspired him.

MH He must have had an inspiring cellist for it.

COR Some girl, probably.

[Laughter]

MH But these variations are just a gem. I mean, the theme is beautiful and it's got a gypsy element. I think that's what attracted me to this piece.

COR And the pathos in particular about the way that Matt plays it that makes it transcend the variation form. It really becomes a narrative.

DL That's what you were talking about, about the arc.

MH Well, the actual tune makes an appearance in each variation. It's unusual in that sense. It's not each variation doing it's own thing à la "Goldberg" where the bass is recurring, or something like this. Each variation is a little different, but then at some point within the variation he always manages to sneak the original tune back in. And so you do have a bridge connecting each variation.

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DL Janáček.

COR Ah, now that's an evocative thing. That's basically the young knight trying to rescue the princess.

MH There's a story, a fairy tale.

COR And so she's held captive by a wizard and there's definitely a context, a storyline to that. *Plus,* the piece was used extensively in the soundtrack to the Milos Forman film, Daniel Day-Lewis's breakthrough role, *The Unbearable Lightness of Being.*

MH So it comes full circle. My first encounter years ago with John McLaughlin was with Daniel Day-Lewis, backstage at a Paris theater. But the Janá˘cek, I insisted on that one early on and you, Chris, loved the idea. But, I find the piece just magical.

COR Yeah.

MH The sense of color, texture.

COR And very spare, too. Within the context even of this record, less is more. Janáček is *sine qua non* in terms of his harmonic language, his melodic language, his motivic considerations, and that's where the magic is with that piece, and that's what made it such a pleasure to record.

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DL So speaking of evocative, do either of you when you're playing have pictures in your heads? Do you see visions or pictures as you're playing music?

MH Such a variety. Depends on what I'm playing. I see all kinds of things. I can see color. I can see movement, and shape and dance. I often try to tap into certain emotions, I guess like an actor in that sense? Just trying to get to the core, emotional core, of what I'm playing. Sometimes I feel like I need a story – I want to tell a story with it – but it's true that what we do is so abstract that it often helps. Whenever we're discussing what we're playing it's always metaphor. It's always one step removed, and sometimes you can't quite explain what you're seeing.

DL Like Prince's famous comment to his engineer, "I want you to make my voice sound a little more purple." Do you see pictures, Chris?

COR Um, not per se, I have been known, and this piano reminds me very much of my piano at home, and I would for no apparent reason, and with no prior history... if the sound is right, and the mood is right, and everything is

right – I all of a sudden see a woman's face. It's always a different one. But it has to be...

DL You dog!

[Explosive laughter]

COR I swear to G-d! It just happens. It just happens and it's not anybody I know!

MH Just the face. Just the face.

COR Just the face – okay?

DL And are they women that you've met? Or you're *going* to meet?

COR No! No! None of them are women that I know or even could say that that one looks like Cameron Diaz or anything like that! But no, it just happens.

DL Cameron, if you're listening...
[Laughter]

COR I know. But yes, speaking of evocative, that just comes out of the sound.

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MH Chris, I wanted to know about your arranging process...

COR Well, part of it is because Matt's used to working with different kinds of ensembles, this amazing, unique cello ensemble he works with and bringing in percussionists, and in our initial conversations, I think he was steering me towards... can we bring in a drummer for this stuff?

MH I still would love to hear "Arpeggi" with a drummer.

COR "Arpeggi" with a drummer would be fun.

MH We'll remix it.

[Laughter]

DL Get one of those guys with enormous sneakers to remix it for you. Put in the beats.

COR Whenever making the piano arrangements, there are overtones in the harmonies, and there are anti-intuitive patternings that I do in the arrangements to evoke the bass and drums – the noise-oriented things. And the more that I include that in the texture, I can... we can decide how much more percussive quality we need, or how much less we need. And, invariably, in the best of circumstances, both solo and with Matt, the more we concentrated on the line – the phrase – and less about the groove, the better off it was. Which goes back to the classical sensibility. But I never felt compelled to add anything else. The other thing with a drummer, is they would have set a beautiful beat but there were *countless* times, in "Athol Brose," for example, where we decided we really need a breath or this needs to be more tenuto arrival, this one you sort of need to sneak into, and those were rhythmic criteria, not just sound criteria. And maybe a drummer would have said, "No, man, you're draggin'!"

MH Well, it depends what drummer...

DL I think that there are probably only a few musicians who could pull this kind of thing off. And I'm thinking of, in the broader sense, people who are musical chameleons and can cross genres. As insiders of this small club of people who are polyvalent, or chameleons, what do you think is the limiting factor that prevents more musicians from exploring other territories?

MH I know that, in my own upbringing we never were exposed to any pop – not even jazz. There was a sense that if you didn't completely immerse yourself... to really get to the heart of this tradition, you don't wanna bring anything else into it, don't want to...

DL Dilute it perhaps...

MH Dilute... yes, exactly. And that to master this tradition you had to get away from the modern world. Even my own teacher, Leonard Rose, who was a wonderful teacher, but studying with him we never played one note from the 20th century.

DL I know stories like this, and *yet*, some of the great melodies of Bartók and Brahms come from folk tunes...

COR And that goes back to the whole idea of the context of the music that we're playing because you go back to Machaut, who would surreptitiously infuse a mass with some dirty folk song, and that was the earliest crossover.

MH Yeah.

COR And then you go from there to Mozart, Beethoven – who was probably more famous for his improvisation, in the hopes that people would get him to sit down at the piano and improvise – to Liszt and Popper hanging around and doing basically a battle of the bands with Hungarian folk tunes. You know, who could do the most virtuosic version of that, to Bartók and Stravinsky using, again, folk themes and making them building blocks

of really quite serious works. So, the continuum has never been interrupted: it's just been commercialized.

MH Now for me it's – I'm sure Chris feels the same way – if a piece of music moves me, if I want to enter this world even if I don't know how to swing, I wanna learn! I want to get into it the same way I'm learning a new Beethoven sonata or a new piece by a contemporary composer whose language I've never encountered before.

MH *[Continues]* I think, in five to ten years we won't be having this conversation. I mean, I think things are changing so drastically. You know, here we are at McGill University. I know that our students have to be ready to be able to jam in a studio or play in a symphony orchestra or play solo or improvise. I can't explain why we're still so factionalized in conservatory programs; we're not learning how to improvise as a classically trained musician. But I do think that things are changing. For us this feels like a leap. I mean, Chris, you've been doing this for a long time...

COR But so have you!

MH ...to some extent...

DL You've been going the other direction, right? You take Bach into bars.

MH Or when I take pop tunes I'll take *one* pop tune, I'll include some Led Zeppelin on a Bartók CD. It's rare for me to go in and devote myself to a whole album of rock songs.

COR The kids I'm coming into contact with, and this is important in terms of musicians just making their way in the world, it's not necessarily about playing the fastest octaves any more: it's about making your personality manifest. And with lots of kids, they're listening to lots of music and they are learning how to make this happen. Lauren Chipman, a violist who was on *From the Top,* wonderful classical violist, now she's co-songwriter for The Rentals. She started out playing strings with them and now she's co-band leader. These are just personalities blossoming in, as you say, a polyvalent world.

MH I think it will become more structured, eventually. In about five to ten years we'll see more and more conservatories adjusting their curriculum to accommodate the times.

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DL We're here at the Schulich School of Music in the cavernous Multimedia Room, the space where you just recorded *Shuffle.Play.Listen.* Here in the control room and watching the studio through the camera, it really looked, and felt, and sounded a lot like the big room at Abbey Road.

COR Actually, I did the Gershwin *Rhapsody in Blue* there with the Royal Philharmonic and yes, I think it does have that similar kind of sound to it. I was shocked because I'm thinking this would be a dry studio, and no! We come in here and it's one of the most beautiful rooms to record in I've ever been in. I mean, we've got a lot of available ambience.

DL As artists being in such a big room with such a high ceiling, do you feel – without it getting all "woo woo" on you guys – do you feel as though the ceiling metaphorically allows you to fill the space with your energy? More than if you were in a kind of confined and "dead" room?

MH In a room like this you can play so quietly – I dare you to hear a pin drop – and you know it picks up every nuance. And on the other hand you do feel like it's a hall in that sense; you can also project and you don't feel claustrophobic. We're playing acoustic, and it's a great space for us. We're able to respond acoustically. Also, it's a beautiful piano we're using here, the Steinway has such a rich sound.

DL This is the nine-foot?

MH Yeah. What is it called? The "Ludo."

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DL Are there some pop artists that you think, by their personalities, their sensibilities, lend themselves to classical arrangements, interpretations, more than others? Are there some artists that you haven't yet covered that you're particularly excited to get into?

COR Well, you know, there's all kinds of great stuff. The Bad Plus are favorites of mine, and there's the Nina Simone track, "Wild is the Wind," which is a personal favorite of Luna and Matt's. We'll get to all this stuff. That will be the problem. We'll get to the tour in September and we won't be playing stuff from the record any more – we'll be playing new stuff.

MH All right, we've got to start recording again.

[Laughter]

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Matt Haimovitz

Renowned as a musical pioneer, Grammy-nominated cellist Matt Haimovitz is ac-claimed for his visionary approach, groundbreaking collaborations and innovative recording projects, which he combines with a tireless touring schedule and with men¬toring an award-winning studio at McGill University's Schulich School of Music in Montréal. Born in Israel, Haimovitz made his debut in 1984, at the age of 13, as a soloist with Zubin Mehta and the Israel Philharmonic, and at 17 he made his first recording for Deutsche Grammophon with James Levine and the Chicago Symphony. Haimovitz's recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon (Universal) and Oxingale Records. His honors include the Trailblazer Award from the American Music Center, the Avery Fisher Career Grant, the Grand Prix du Disque, and the Premio Internazionale "Accademia Musicale Chigiana." He studied with Leonard Rose at the Juilliard School and graduated with highest honors from Har¬vard University. Haimovitz plays a Venetian cello, made in 1710 by Matteo Gofriller.

Christopher O'Riley

From his landmark transcriptions of Radiohead, Elliott Smith, Nick Drake and others to his sublime interpretations of the Classical canon, pianist Christopher O'Riley has stretched the piano beyond conventional boundaries. His first recording of Radiohead transcriptions, *True Love Waits*, received four stars from *Rolling Stone* and was as critically acclaimed as it was commercially successful. Three more richly lauded albums followed, devoted to popular songs by Radiohead, Elliott Smith, Nick Drake, R.E.M., Nirvana, Pink Floyd and others. As host of the popular classical music radio and TV shows, National Public Radio's From The Top and PBS's *From the Top from Carnegie Hall,* O'Riley works and performs with the next generation of brilliant young musicians. O'Riley has toured the U.S. and the world as soloist with major orchestras and conductors and was honored with awards at the Leeds, Van Cliburn, Busoni and Montréal competitions, as well as an Avery Fisher Career Grant. O'Riley studied with Russell Sherman at the New England Conservatory of Music.

Publishing information

CD 1
01, 05, 07, 13, 15. BERNARD HERRMANN (Sony/ATV Harmony) | 02-04. LEOŠ JANÁČEK (Embassy Music Corporation) | 06. BOHUSLAV MARTINŮ (Bärenreiter) | 08-12. IGOR STRAVINSKY (Boosey & Hawkes) | 14. ASTOR PIAZZOLLA (Theodore Presser Co./Edizioni Berben)

CD 2
01, 11. RICHARD R PARRY, TIMOTHY KINGSBURY, JEREMY GARA, REGINE CHASSAGNE, WILLIAM PIERCE BUTLER, EDWIN BUTLER (01. Arcade Fire Music, 11. Sony/ATV Songs LLC) | 02, 06. PHILIP JAMES SELWAY, THOMAS EDWARD YORKE, EDWARD JOHN O'BRIEN, COLIN CHARLES GREENWOOD, JONATHAN RICHARD GUY GREENWOOD (Warner/Chappell Music Ltd.) | 03, 07, 10. ELIZABETH FRASER, ROBIN GUTHRIE, SIMON RAYMONDE (Universal/Momentum Music Ltd.) | 04, 12. JOHN MCLAUGHLIN (Warner-Tamerlane Pub. Corp.) | 05, 08. MAKINO KAZU, PACE AMEDEO MARIA, PACE SIMONE MARIA | 09. BILLY HOWERDEL, MAYNARD JAMES KEENAN (EMI April Music Inc.)

Special thanks to
Schulich School of Music at McGill University, François Robitaille, Épicerie Latina, Fruiterie Mile-End, Hôtel Le Germain, Marc Baylin, Glenn Petry, Max Horowitz, Steve Wehmhoff, Kathryn Bacasmot, Michelle Canale Mangano, Beverly and Stephen Woolf, Marlena Sacca and Decker Reidpath, Nessa and Maia Woolf, and Elliott, the Tonkinese kitten, who, though apparently napping peacefully on the piano for most of Mr. O'Riley's work on these pieces, could always be depended upon to show a note choice as less than perfect with a twitch of his ear.

www.matthaimovitz.com
www.christopheroriley.com
www.oxingale.com

Acknowledgments

Producer
Luna Pearl Woolf
Matt Haimovitz

Recording engineer
Richard King

Assistant engineer
Brett Leonard

Mastering
Ryan Morey

Mastering (SA-CD)
Polyhymnia International B.V.

Photography
Sarah Scott

Design
Joost de Boo

Product manager
Olga Brauers

This album was recorded at the Multimedia Room, Schulich School of Music at McGill University in Montréal in June 2011 and remastered in Baarn, The Netherlands in November 2015.

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